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General

cataloque / compendium

Durham Surrealist Festival

organised by

Ian Barker

and

Andrew Lanyon

The exhibition

DURHAM SURREALIST FESTIVAL

Nov. 18 — Dec. 6, 1968

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This compendium was designed by Ian Barker and Andrew Lanyon (who wrote most of it).

Ron Hunt wrote about the Gas Heart, Peter Macgowan wrote notes on the films, Nick Smith and Barry Greatorex wrote the piece on Ron Geesin.

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Surrealists attack reality in every possible way. They condemn aesthetics and every form of control, but rather than being wholly destructive, as Dada was, they aim to build a new reality that has its roots as much in the imagination as in the actual reality of everyday life. To do this they might take the most mundane object and by describing it in a certain way, or by isolating it in a painting, they are able to elevate it onto a plane that takes it out of reality. In an essay by Max Ernst entitled "Beyond Painting" he wrote that his chief concern was not with an arrangement of forms and colours serving an aesthetic end, but rather with exploring uncharted depths of reality and tapping life's most secret sources.

By rejecting the organized and the known, surrealists make use of automatism, the irrational and chance. Bréton, Eluard and others wrote whatever came into their heads and so were not limited by the mind's inbuilt restrictions. They, and the painters especially, sought to liberate the mind from the conscious by delving into the subconscious (dreams, madness, automatism), and by questioning what is real and what is not.

Andrew Lanyon

EXHIBITION OF
SURREALIST PAINTING

collected
and
displayed
by
Ian Barker

Tanguy, Chirico and Bréton paintings on display

Yves Tanguy

Born 1900, died 1955. Lived in Paris, his native Brittany and Connecticut.

Yves Tanguy's paintings portray a world that is peopled by families of deformed nomadic pebbles who melt in the heat of the desert through which they travel. Some families give up and wave flags or just sit about waiting for the sun to go in, while others wage war on each other. Many of the paintings show whole tribes on the move, where there are so many creatures that they become the landscape.
There is a sense of eternity and infinity about Tanguy's desolate landscapes, where anything that happens is soon forgotten in the great expanse of time.

1. Ink drawing (c. 1930)
   6½ ins. x 7¼ ins.
   Collection: Brook Street Gallery
2. "Le Ruban des Excès"
   Oil on board.
   13¼ ins. x 17½ ins.
   Collection: Sir Roland Penrose
3. Ink drawing (c. 1930)
   7¾ ins. x 5¾ ins.
   Collection: Brook Street Gallery
4. "Dehors" (1929)
   Oil on canvas.
   48¾ ins. x 34¾ ins.
   Collection: Sir Roland Penrose

Giorgio de Chirico

Born 1888 in Greece.

From 1910 to 1916 Chirico painted his famous bleak squares and silent streets inhabited by statues, arcades, large objects and the occasional distant figure. Coming before surrealism, Chirico cannot really be referred to as a surrealist, especially since after 1924 he had completely changed his style and repudiated this earlier "metaphysical" period. However, his "views" epitomize surrealist painting because they are full of the sort of imagery that is characteristically surreal. For example, the mystery and poetry of his functionless objects and chance juxtapositions greatly influenced such painters as Ernst, Magritte, Dali and Delvaux.

1. "Les Calculateurs" (1926)
   Oil on canvas
   39½ ins. x 32 ins.
   Collection: Edward James

2. "Il sogno di Robia"
   Oil on Canvas
   23½ ins. x 19½ ins.
   Collection: Edward James

3. "Melancholy of Departure" (1916-17)
   Oil on Canvas
   20¼ ins. x 13½ ins.
   Collection: Sir Roland Penrose

4. "Still Life"
   Oil on Canvas
   20 ins. x 16 ins.
   Collection: Edward James

5. "The broken string" (1920)
   Oil on Canvas
   25 ins. x 27 ins.
   Collection: Edward James

6. "Seated Man"
   Lithograph
   16 ins. x 12 ins.
   Collection: London Graphic Associates

Andre Breton

Born 1886. Died 1966.

Without Andre Bréton as its leader, the Surrealist movement could never have achieved such importance. It was he who formed its policies and excommunicated those who wavered from the difficult but well defined path. Primarily a poet and writer, Bréton's 'Object Poem' is a rare example of a form of expression not usually associated with him.

1. 'Object Poem' (1938)
   Glass, paper, and eggshell assemblage
   5¾ ins. x 7½ ins. x 2 ins.
   Collection: Sir Roland Penrose

'The Call of the Night'

'Couple with heads full of clouds'

Paul Delvaux

Born Belgium 1897. Joined the Belgian Surrealist movement in 1936.

The same sort of emptiness that Chirico's deserted squares evoke is achieved by Delvaux, though he often fills his pictures with people. His melancholy women sit in landscapes of trees and ornate gardens, or float along corridors and pathways with vacant expressions.

Each picture is as if it is being imagined by the characters in it. They are dreaming in a dream. Their thoughts are far away and there is a deathlike air of resignation about their sensuous drifting.

1. "The Call of the Night" (1938)
   Oil on Canvas
   43¼ ins. x 51 ins.
   Collection: Sir Roland Penrose

Salvador Dali

Born Catalonia, 1904. Expelled from Madrid Academy. Influenced by Art Nouveau, de Chirico, Ernst, Tanguy, Miro. Interested in psychoanalysis. Lives in New York, Hollywood and Spain.

Dali came to surrealism in 1929 and soon developed into its most sensational exponent. His paintings have a photographic quality that makes the fantastic images he invents horrifyingly real. His paintings are full of surrealist and erotic exhibitionism; many think he is a fine painter and many a "grande poseur". Whatever, surrealism owes a great deal of its success to this master of the "suggestive".

1. "Bedroom full of clouds" (1936)
   Ink. 21¾ ins. x 29½ ins.
   Collection: Edward James
2. "Sun Table" (1936)
   Oil on panel. 23¾ ins. x 18 ins.
   Collection: Edward James
3. "Couple with heads full of clouds" I & II.
   Oil on board
   32½ ins. x 26 ins. & 36¾ ins. x 27½ ins.
   Collection: Edward James
4. "Four standing figures"
   Black chalk. 19¾ ins. x 24½ ins.
   Collection: Edward James
5. "Long haired figure seated on a beach"
   Pen and ink. (1936)
   16½ ins. x 21 ins.
   Collection: Edward James
6. "Animated Armchairs" (1935)
   9½ ins. x 11¾ ins.
   Collection: Edward James
7. "Distorted skulls, soft watch etc." (1935)
   14½ ins. x 11 ins.
   Collection: Edward James
8. "Motor car growing from rock, man bending, etc." (1935)
   14½ ins. x 11¾ ins.
   Collection: Edward James
9. "Room with lips, nose, etc."
   Chalk and gouache
   24½ ins. x 18½ ins.
   Collection: Edward James
10. "Olé, Olé" (1949)
    13½ ins. x 10½ ins.
    Collection: Fleur Cowles
11. "Judgement of Paris" (1963)
    Etching and Aquatint
    20 ins. x 16 ins.
    Collection: London Graphics Associates
12. "Etude pour la fausse inspection" (1937)
    Pen and ink
    21½ ins. x 15 ins.
    Collection: Edward James
13. "Formation des monstres" (1937)
    Pen and ink
    9½ ins. x 6½ ins.
    Collection: Edward James

Arp Tanguy Chirico

Hans (or Jean) Arp

Born Strassburg 1887.

In 1915 Hans Arp 'rejected all that was imitative or descriptive so as to give free play to the elementary and the spontaneous'. The Egg, the Seed, the Cloud and the Navel are the main sources for all his jig-saw like patterns that are completely unorganized and alive.

1. "Selon les lois du Hasard" (1933)
   Torn paper
   6 ins. x 6¾ ins.
   Collection: Brook Street Gallery

2. Painted Wood Relief (1917)
   16 ins. x 20 ins. x 2¾ ins.
   Collection: Sir Roland Penrose

Man Ray

Born Philadelphia 1890. Went to Paris in 1921 where he lives today.

Having pinned a photograph of an eye to a metronome he called it 'Object to be destroyed'. After it was destroyed by vandals in a New York gallery, a German firm produced a series of 100 which now sit in museums all over the world. Each is entitled 'Indestructable Object'. Man Ray's objects, paintings, photographs and drawings are all injected with proportionate doses of his inventiveness and wit.

1. "Dumb-bells, but not so dumb" (1920)
   Silver; in velvet lined wooden box
   12 ins. x 8 ins.
   Collection: Brook St.

2. "By Itself II" (1918; cast 1966)
   Bronze.
   22¼ ins. x 2 ins.
   Collection: Gimpel Fils

3. "Anal Sunset" (1964)
   Oil on board
   7 ins. x 9 ins.
   Collection: Penrose

*4. "Les Tours d'Elaine" (1937) Drawing (ink)
   15 ins. x 10¾ ins.
   Collection: Penrose

5. "L'Atelier" (c.1930)
   Oil on canvas
   27¾ ins. x 20¾ ins.
   Collection: Penrose

*illustrated

'Revolution by Night'

Max Ernst

Born near Cologne 1891. Studied philosophy at Bonn. Artillery Officer in First World War. Lives in Arizona.

Talking about his methods of working, Max Ernst has said "Every authentic work of Art is conceived in a sacred hour. An inner impulse creates it, often without the Artist's conscious knowledge". His works are inspired rather than preconceived—his rubbings (frottage) suggest forms and by adapting them freely, he brings out the hidden creatures that we did not realise dwell within the objects and undergrowth about us.
Ernst is a master of 'Decalcomanie', which consists of smearing two flat surfaces with paint and squeezing them together sideways, and of Collage. His quest for the marvellous, and his success, mark him as one of the greatest fantasy painters of our time.

1. "Danseuse"
   Lithograph
   20 ins. x 13 ins.
   Collection: London Graphics Associates

2. "Dejeuner sur l'Herbe" (1936)
   Oil on canvas
   17¼ ins. x 21 ins.
   Collection: Sir Roland Penrose

3. "The Sandworm" (1920)
   Collage
   4½ ins. x 20½ ins.
   Collection: Sir Roland Penrose

4. "Revolution by Night" (1923)
   Oil on canvas
   45¼ ins. x 35 ins.
   Collection: Sir Roland Penrose

5. "Aux Antipodes du passage" (1936)
   Oil on canvas
   15 ins. x 18 ins.
   Collection: Edward James

'Dejeuner sur l'Herbe'

Boot Feet, René Magritte

'La Maison de Verre' (detail)

Rene Magritte

Born 1898, died 1967.

Leading artist of the Brussels surrealist group, first participated in the Paris movement in 1926.
René Magritte's paintings question reality and challenge our senses in a way that makes us react with our intellect. The logic that links all his images is one of opposites and disproportions, where an apple only just fits into a room, a pair of boots evolve into feet—thus destroying their function, and a man looking into a mirror can see only the back of his head.
The emotions and thoughts that these images convey mingle about in our heads and disturb us in such a way that we question what we tell ourselves we see.
Magritte has said, "I make a point of painting only pictures that evoke the mystery of all existence with the precision and charm essential to the life of thought. It seems clear that precise and charming evocations of that mystery are furnished by the images of everyday objects combined or transformed in such a way that their agreement with our preconceived ideas, simple or sophisticated, is obliterated".

1. "Composition with eye, pyramids, etc."
   Oil on canvas.
   26 ins. x 21 ins.
   Collection: Edward James

2. "La Meditation"
   Oil on canvas.
   19 ins. x 25 ins.
   Collection: Edward James

3. "Le poison" (1939)
   Gouache.
   14 ins. x 16 ins.
   Collection: Edward James

4. "L'Echelle du feu" (1939)
   Gouache.
   11 ins. x 13¾ ins.
   Collection: Edward James

5. "Open field with lion, torso, etc."
   Gouache.
   13½ ins. x 10¼ ins.
   Collection: Edward James

6. "Boot feet on a beach"
   Oil on canvas.
   72 ins. x 53½ ins.
   Collection: Edward James

7. "Roses".
   6 ins. x 5 ins.
   Collection: Roy Nicholson

8. "Masked Face"
   4¾ ins. x 3 ins.
   Collection: Roy Nicholson

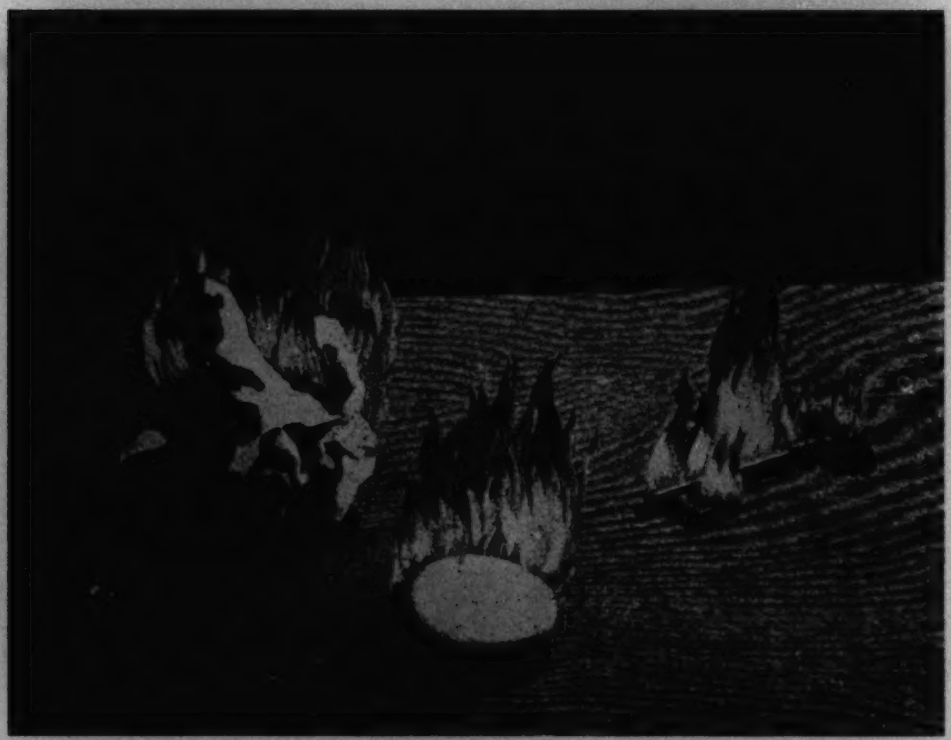
9. "La messagere" (1939)
   Gouache.
   11½ ins. x 15½ ins.
   Collection: Edward James

10. "La Maison de verre" (1939)
    Gouache.
    16 ins. x 16 ins.
    Collection: Edward James

11. "Reproduction Interdit" (1937-39)
    Oil on canvas
    32 ins. x 25½ ins.
    Collection: Edward James

12. "Le principe du plaisir" (1937)
    Oil on canvas.
    32 ins. x 25½ ins.
    Collection: Edward James

13. "Menacing Weather" (1928)
    Oil on canvas.
    20½ ins. x 27¾ ins.
    Collection: Sir Roland Penrose



'L'Echelle du feu'

Dali Bellmer Schwitters & Ernst

Hans Bellmer

German graphic artist and photographer. Bellmer is known for his sculptures, drawings, and photographs of dolls, which have been the source of inspiration for almost all his work. The many dislocations of dolls' arms, heads, torsos and legs have yielded a vast vocabulary of sadomasochistic expression.

1. "Erotic Drawing" (1942)
   Ink and wash.
   13 ins. x 9 ins.
   Collection: Richard Hamilton

Kurt Schwitters

Born Hanover 1887, died Ambleside, England 1948.

Kurt Schwitters collected rubbish of every sort and by combining and assembling it he created the abstract collages he called "mertz".

Schwitters' mertz were initiated as a reaction against the accepted forms of art that he felt had become stylized and formalized to such an extent that they had lost their former power. New life was needed and he found it in the old pieces of torn paper and cardboard that he developed into an extremely original and poignant form of expression.

Though never a surrealist, in rejecting the accepted art forms of his time, Schwitters made much use of automatism and chance, thus linking himself to the surrealists.

1. "Flight" (1945)
   Wood Construction
   17 ins. x 14½ ins.
   Collection: Abbot Hall Art Gallery

2. "Y.M.C.A. Official Flag" (1947)
   Paper collage on panel
   12½ ins. x 11½ ins.
   Collection: Abbot Hall Art Gallery

Alberto Giacometti

Born Switzerland 1901, died 1966. Painted 1913-21. First sculpture 1915. Studied under Bourdelle. Joined Paris Surrealists about 1930.

As Peter Selz has said, "Giacometti's frank erotic symbolism, the near abstraction of his work, his exploitation of the dream and reliance on the unconscious, brought him into close contact with the surrealists, and for a brief time he took part in their exhibitions and wrote for their publications". But this period in which he produced such works as "Hand Caught by a Finger", "Woman with her Throat Cut", and "The Disagreeable Object" ceased between 1933 and 1934. From there on he turned to working from the model and became more obsessed with the effects of space on the individual figure. He was officially expelled from the Surrealist group in 1935.

1. "Disagreeable Object" (1931)
   Wood.
   12½ ins. x 11 ins. x 9½ ins.
   Collection: Sir Roland Penrose

Joan Miro

Born near Barcelona 1893.

Miro's amoeba-like shapes represent people of this world who reproduce by division and change shape according to their mood. He uses colour decoratively and shape playfully in an abstract dream-like world where he is the creator of women who have hearts for heads. The path of a stone thrown at a passing bird is marked by a broken line, and cloud-like shapes near a pedestrian's head might mean he is thinking about clouds, or that he is seeping. His paintings are full of whimsical imagination and joyfulness.

1. "Oiseau Fronde"
   Lithograph
   31 ins. x 22 ins.
   Collection: London Graphic Associates

Marcel Duchamp

Born Blainville 1887, died 1968. Joined Cubist group 1910. Ready-mades 1914. Influenced Dada movement 1916-20. New York 1917. Abandoned Art for Chess in 1923. Associated with the Surrealists between 1924 and 1939.

Duchamp was an innovator of the highest originality, as well as a revolutionary Artist who acknowledged the importance of chance and the unconscious. He was a father figure of Surrealism, as was de Chirico, and for a long time proclaimed his affinities, though never taking any active interest in the movements policies.
The Bicycle Wheel comes from his period of Ready-mades, which were partly a revolt against the academiscism of painting and partly to reveal the poetry of the everyday object when taken out of its context.

1. "Bicycle Wheel" (1963)
   5th edition
   Kitchen stool and bicycle wheel assemblage
   36 ins. x 18 ins. x 12 ins.
   Collection: Richard Hamilton

2. "Rotoreliefs" (1967)
   Limited edition
   8 ins. diameter
   Collection: Ron Hunt

Fleur Cowles

Fleur Cowles is a painter, writer and editor who considers her highly personal paintings to be "surrealist". A friend of Salvador Dali, she has had one-man shows in New York, London, Rome, Paris etc. Her books include "Bloody Precedent", "The Case of Salvador Dali", and "The Hidden World of Hadhramouth". She was the creator and editor of "Flair" magazine and has been associate editor of "Look".

1. "In the Shade" (1968)
   Oil on canvas
   28 ins. x 22 ins.
   Collection: Colonel & Mrs. James Carreras

Pablo Picasso

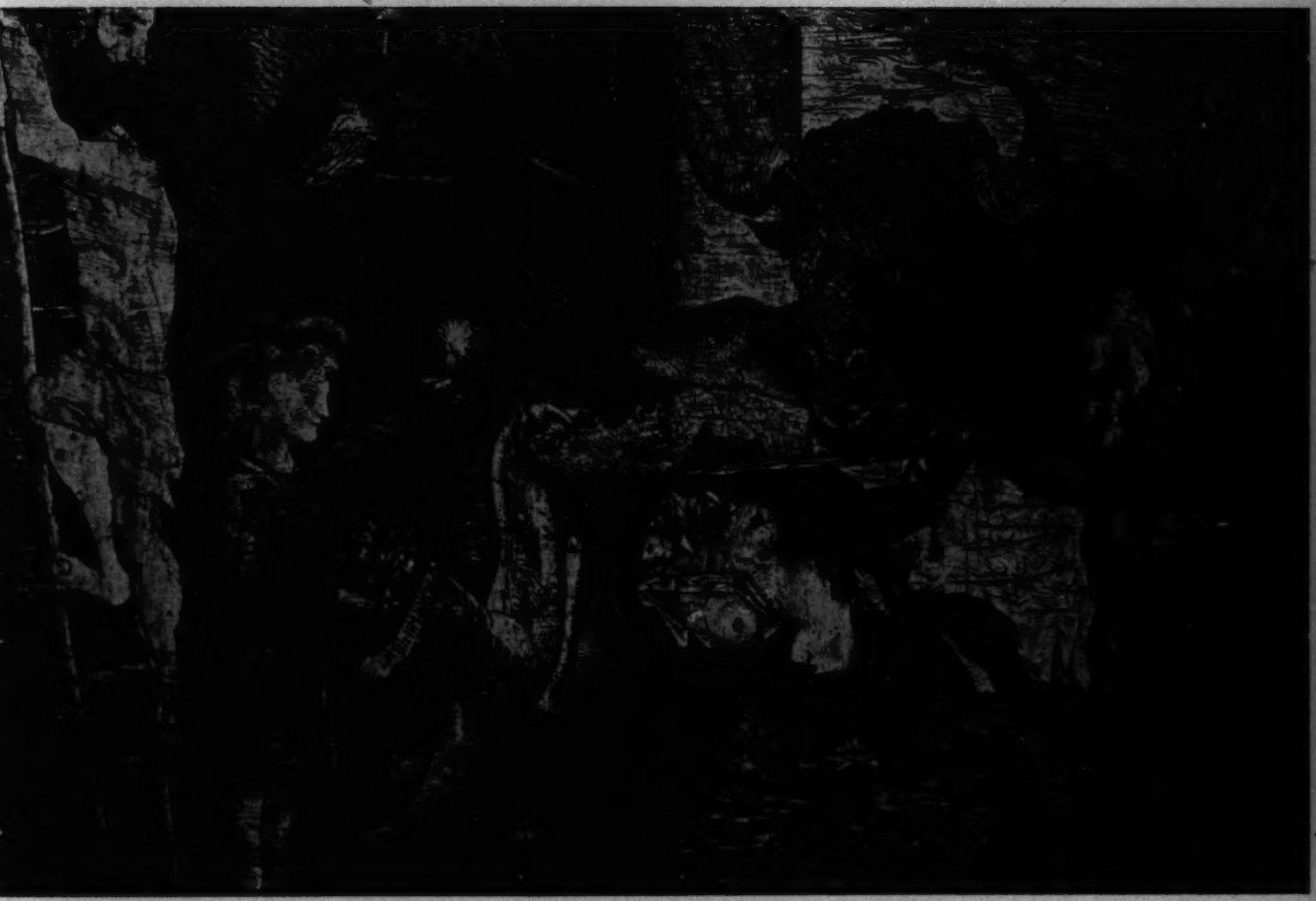
Born Malaga 1881.

The surrealist renounces the conscious and Picasso is one of the world's most conscious artists. There is no contradiction here, however, for though Bréton included Picasso in the 1924 and 1930 manifestos, Picasso was never a surrealist. Like Giacometti he had a definite surrealist period, but he merely used certain themes and elements that the surrealists were developing.

Until about 1921, while in his Cubist period, Picasso had been concerned with breaking down the object into its essential geometric planes. When surrealism offered completely different effects through a similar breaking down—this time of reality—it was natural for him to put his hand to it. Furthermore, he was attracted by the possibilities opened up for subject matter as a result of the dream and fantasy world surrealism dealt with. He was interested in the unconscious, and the effects of taking objects arbitrarily and placing them together in paradoxical and unusual patterns. In the same year as "Minotauromachie" he said, "How can anyone enter into my dreams, my instincts, my desires, my thoughts, which have taken a long time to mature and to emerge into daylight? Above all, who can discover from them what I was really after—perhaps against my will?"

1. "Minotauromachie" (1936)
   Etching
   20¼ ins. x 27 ins.
   Collection: Sir Roland Penrose

2. "The Death of a Monster" (1937)
   Drawing, pencil on paper
   14¾ ins. x 22 ins.
   Collection: Sir Roland Penrose



'Minotauromachie'

EXHIBITION OF PHOTOGRAPHY

collected
and
displayed
by

Andrew Lanyon

PREDECESSORS OF SURREALISM

(a) Edwardian Postcards . . . . . from the collection of William Ouellette, London.

From the "Belle Epoque" until the outbreak of the Great War, the picture postcard was a vastly popular means of communication which, also being a good business, required a seemingly inexhaustible wealth of creative activity. To meet demands, anonymous artists of varying gifts often invented in the course of a day's work startling fantasies which the public readily accepted by buying and sending on for their friend's amusement. Whether postcards, which were so much a part of everyday life, later affected the thinking of the Surrealists is not certain, but the surrealist nature of these few examples is without question.

(b) Lithuanian Folk Carvings

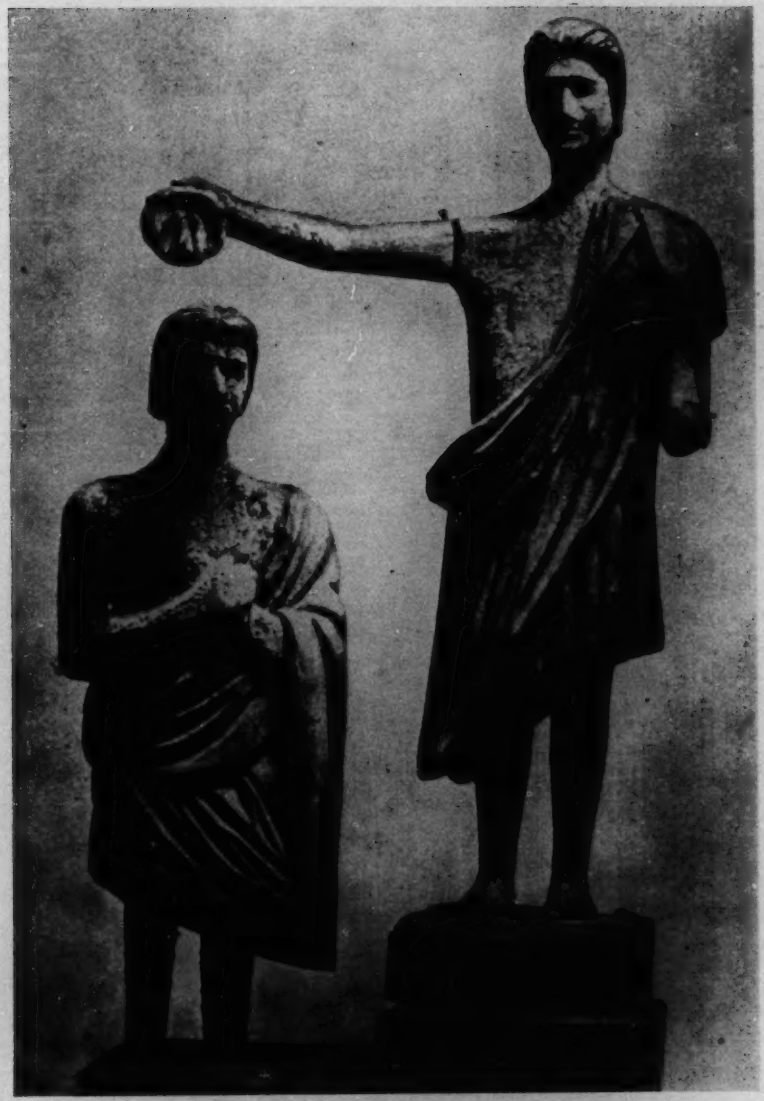
These figures are representative of the Catholic "Dievukai" that are the chief product of Lithuanian Folk Art from the sixteenth century to the present day. They are nothing to do with surrealism, but the intensity of the figures and their symbolism is similar to that of the images produced by surrealists. The monumental nature of the "Baptism of Christ" makes it not unlike a Picasso,—just as the cords linking Christ and St. Francis in "St. Francis before the Cross" could be anti-religious in the sense that they symbolize an enslaving force, i.e. that the people become mere puppets.
But this is not really the point, for by putting these figures in a surrealist context, I hope to show the similarity between an aspect of surrealist art and these Lithuanian saints; the surrealist preaches freedom and his first aim is to liberate the mind. This is achieved through the imagination, by refusing to concede to the idea that only what we can see in front of us is reality. The thing we cannot see behind us is just as real. The saints, based on real people, have been distorted and exalted through time and imagination. Surrealism aims to exalt the most mundane things to a level on which they can be seen afresh and wondered at.

1. Carnival figure for a traditional Lithuanian Ceremony
2. Picca
3. St. Francis before the Cross
4. St. Rock
5. Baptism of Christ
6. Band of Devils
7. Michael Archangel
8. St. John Nepomuk

(c) Painters

Many pre-surrealist painters forsook reality for the imaginative. This gave them greater freedom for expressing an idea.

Examples of the works of Breughel, Goya, Bracelli, Redon, Larmessin, Arcimboldo, Blake and others.



'Baptism of Christ'

TWO SURREALIST PHOTOGRAPHERS

(a) Man Ray

1890 born Philadelphia.
1917 first Rayographs.
1923-28 makes five films.
1940 flees to New York.
1951 returns to Paris where he now lives.

1921 publishes "New York Dada" with Marcel Duchamp and goes to Paris.
1937 "Les Mains Libres", book of drawings with poems by Paul Eluard.

One of the founders of Dada, his relations with surrealism were periphery though he found much in common with such of its elements as the significance of dreams, the unconscious, chance, and free association. Like the surrealists he is not interested in craftsmanship and, speaking of his own work, has said "In whatever form it is finally presented, by a drawing, by a painting, by a photograph, or by the object itself in its original materials and dimensions, it is designed to amuse, bewilder, annoy or to inspire reflection, but not to arouse admiration for any technical excellence usually sought for in works of art. The streets are full of admirable craftsmen, but so few practical dreamers". His rayograms are probably the most pure surrealist photographs, but he is primarily an object maker. "Tomorrow I shall contradict myself. That is the one way I have of asserting my liberty, the real liberty which one does not find as a member of society".

(b) Raoul Ubac

Associated with the early Surrealists. Photographs published in **Minotaure.** Lives in Paris and Oise.

PORTRAITS

Miro, De Chirico, Magritte, Ernst, Brandt and Arp by Bill Brandt.
Man Ray by Andrew Lanyon.

De Chirico Magritte Man Ray Ernst Brandt Arp

RECENT WORK INFLUENCED BY SURREALISM

(a) Bill Brandt

Bill Brandt is chiefly known for his photographs of distorted nudes, but they are the culmination of some very different periods: wartime London, particularly of the underground shelters; the north country coal districts contrasted with the rich at home and their maids grouped about the kitchen table—and then his portraits of painters and writers particularly the surrealists.

The influence of surrealism can be seen most strongly in the later pictures, especially the almost dislocated beach nudes. Brandt's development begins with the reality of poverty and hardship as well as of wealth and ease. These early pictures are literary in that they convey a definite mood, but with the later nudes he became more interested in the visual. He simplified and isolated the subject for its formal and fantastic quality.

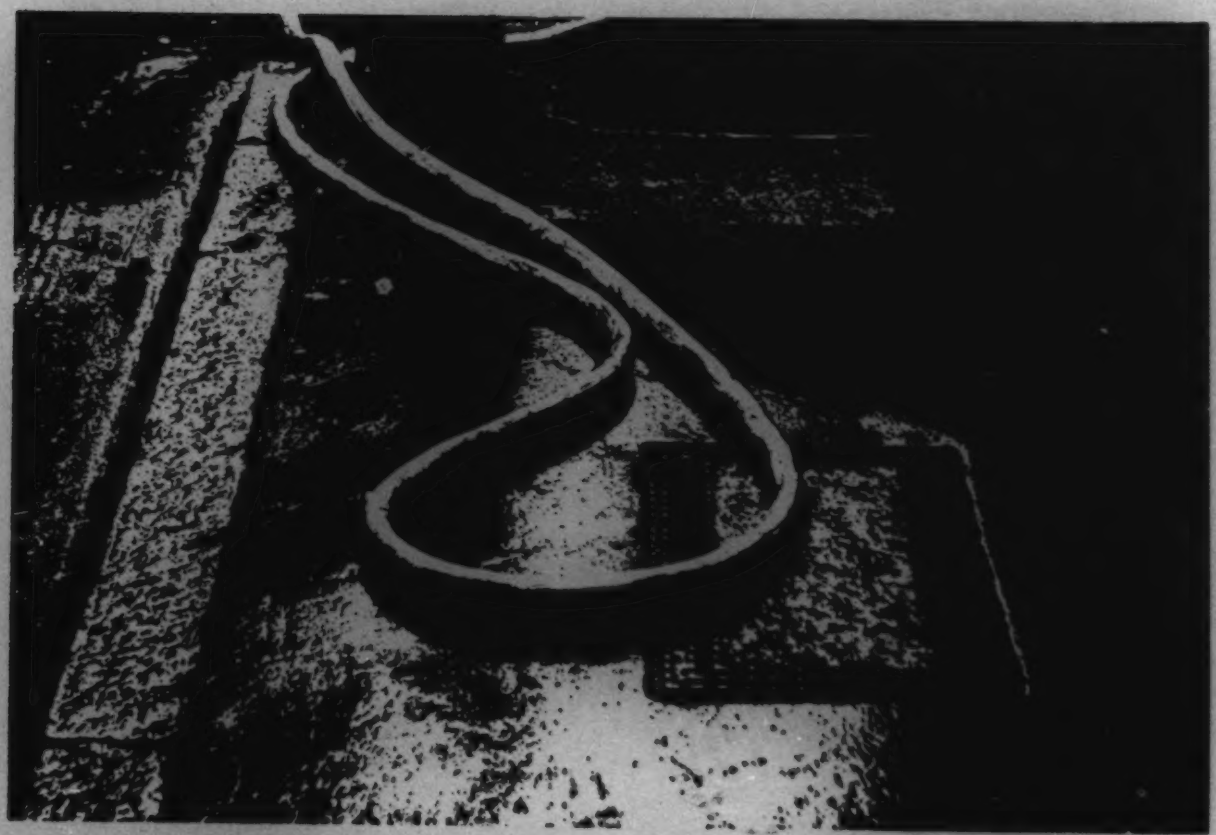
Generally speaking the stark nature of Brandt's pictures gives them a timelessness which is beautifully brought out in both people and objects through careful juxtaposition and posing. In the portrait of Max Ernst, the scissors bring out the terrible power Ernst has within him to disturb us. Similarly the hollow of the ear echoes the shadow on the cliff.

(b) Topor

Born Paris 1938 of Polish parents. His stories and drawings are published in the French satiric magazine 'Hara-Kiri'. Founded the 'Academie Panique' in 1963. Some of his cartoons were published in the october edition of 'The London Magazine'.

(c) Andrew Lanyon

Born 1947. Studied at The London School of Film Technique. Photographs published in Ambit and The London Magazine.



UNCONSCIOUS SURREALISM

(a) Simon Rodia

'I was a poor man. Had to do a little at a time. Nobody helped me. I think if I hire a man he don't know what to do. A million times I don't know what to do myself. Some of the people think I was crazy and some people said I was going to do something. I wanted to do something in the United States because I was raised here you understand? I wanted to do something for the United States because there are nice people in this country.'
Simon Rodia, a poor tile setter of forty, built these towers a hundred feet high in the Watts district of Los Angeles. He made them out of steel rods and mortar with no machine equipment and completely on his own in thirty-three years.

(b) Jardine

Painter.

(c) Raymond Isidore

Born 1900, died 1962. Chartres gravedigger who made mosaics of the famous French cathedrals that he copied from postcards.

(d) Facteur Cheval

Born 1836, died 1922. Hauterives postman who constructed his huge 'Palais Ideal' out of pebbles and flinty stones.

(e) Horace Saville

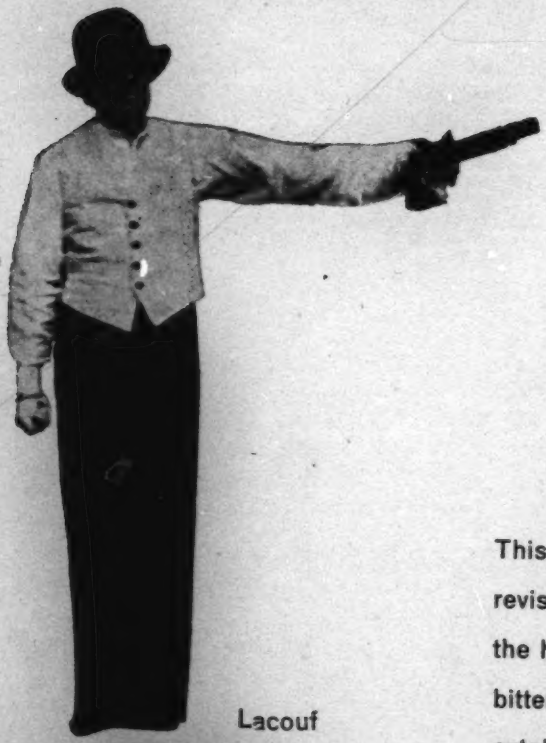
Lives near Bishops Stortford where he constructs enormous painted concrete sculptures of famous personalities.

The Queen, The Duke, The Queen Mother, assorted Earls, Cliff Michelmore, The Archbishop of Canterbury, Eamonn Andrews, Dixon of Dock Green as well as a variety of animals, particularly Apes and Frogs. He wears two concrete teeth fitted by himself and lays a complicated network of trip wires through his garden to discourage burglars.

DRAMA AND POETRY

'THE BREASTS

GUILLAUME



Lacouf

This play was sketched out by Apollinaire in 1911, then revised and completed in 1917 after he had experienced the horrors of trench warfare. But it was not destructive, bitter and nihilistic like Dada productions; instead it extolled the virtues of a free theatre released from the restrictions imposed by the then prevalent schools of

The Director

The policeman tries to

OF TIRESIAS'

APOLLINAIRE

realism and naturalism. The play has a child-like freedom with stylised roles that are exaggerated to the point of absurdity. Much is make-believe, free association and the playing of games. When asked to describe the style of his play, Apollinaire at first hesitated over the word super-realism and then settled for and coined the word "surrealism".

Presto

make off with the husband

The Reporter

In 1917, a few months before he died, Apollinaire managed to get a band of his actor friends together to put it on. They did so with shoe-string, war-time resources in a short period, making use of bits and pieces scraped together from their backyard, and as there was a shortage of actors, actresses were cast in some of the male roles. After that one performance there was an uproar in the auditorium and the critics were seen to be fighting together on their way out of the theatre.

The International Theatre Club gave the play its British premier in 1965. This second showing was produced successfully with short notice and limited resources by Jean-Pierre Voos as faithfully to Apollinaire's original as possible.

Tiresias

CAST

The Director	Christopher Heywood
People of Zanzibar	Dik Tomalin
Therese/Tiresias	Mimi Garth
Husband	David Parker
Policeman	Lidia Azzopardi
Presto	Christopher Heywood
Lacouf, Kiosk, Reporter and Son	Gary Files
Stage Manager	Newton Jones
Directed by	Jean-Pierre Voos

THE GAS HEART

TRISTAN TZARA

First produced in Paris in 1921. This was probably the fourth production. Described by the author as the "biggest three-act swindle of the century." If the breakdown of communication we talk so much of today is worrying; 'The Gas Heart' might show that a total breakdown could be beautiful and poetic (for a time). As Tzara said "Anywhere the confusion is great it is poetic". Obviously the chaos we live through now is nothing like the total chaos we might reach, a chaos which could be pure, fulfilling St. Paul's prophesy—"Mere anarchy shall be loosed upon the world".

The Gas Heart was not produced, but developed communally among those taking part :

Sarah Beeching
Michele Connors
Dom Elger
Ron Hunt
Catherine Macdonald
Liz Mellor
Edwin Moreton

GEORGE MACBETH

Pavan for an Unborn Infanta

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ADRIAN HENRI

The New 'Our Times'

(For Félix Fénéon) *

1

At 3 p.m. yesterday, a Mr. Adolphus Edwards, a Jamaican immigrant, was pecked to death by a large Bronze Eagle in Upper Parliament St. A U.S. State Dept. spokesman said later, "We have no comment to make as of this time".

2

Police-Constable George Williams, who was partially blinded by a 15 lb jellybaby thrown at a passing pop singer, is to be retired on half-pension.

3

Bearded Liverpool couple put out of misery in night by drip oil heater, court told.

4

A certain Mrs. Elspeth Clout, of Huyton, was killed by an unidentified falling object. It was thought to be a particularly hard stool evacuated from the toilet of a passing aeroplane.

5

2 chip-shop proprietors were today accused of selling human ears fried in batter. One of them said "We believe there is room for inovation in the trade".

6

Fatality in Kardomah bomb outrage: Waitress buried Alive under two thousand Danish pastries.

7

At the inquest on Paul McCartney, aged 21, described as a popular singer and guitarist, P.C. Smith said, in evidence, that he saw one of the accused, Miss Jones, standing waving bloodstained hands shouting "I got a bit of his liver".

* (a free 1960's Liverpool version of Fénéon's great 'Our Times')

PAUL WILKS

1000 Watt Bulb Day

Today is 1000 watt bulb day
I don't know why,
Everyone must wear a 1000 watt bulb,
In his button-hole.
6d in the tin
And this glass covered vacuum is
YOURS!
People will look at you
If you haven't got one.
Their eyes will fill with a look
Which says 'Heartless parasite'.
They are easy to get rid of because
When they break
The glass flies inwards
So you see
They only leave a small
Neat
Pile of broken glass.

MARTIN BAX

"Epitaph for a Lost Civilization"

(an extract)

Paintings were not all; every piece of civilized debris one could think of came rolling in As the time shifted and the chronology closed up, the categories of goods arriving increased beyond measure, everything was washed up. Sodden books, once priceless now tattered carpets, elaborate forgotten thrones, uneasy chairs, rusted iron gates, even a broken hangman's rope. This sea could bring in anything but it would not bring it in whole —that was the rule which was never broken. Even the rope was frayed and would not have served to hang a drowned man, but attached to its noose there was a broken neck and this made identification easy..Somewhere far out, between here and there, Martha believed the sea itself was ruthlessly breaking up everything that was committed to its charge on the shores of the lost continent. Even as she elaborated this theory, the sea began to play tricks with her. Once, down at the water's edge, she saw that most famous painting of them all—the Gioconda—and she had seemed to be smiling direct at Martha and saying "Yes, I am the one, I am whole". But as Martha dashed forward a wave crashed over and when she retrieved the canvas, the mouth was a gashed hole through which the water poured, the eyes had been put out.

CENTRAL LIBRARY

SURREALIST CINEMA

Scene from 'L'Age D'Or'

compiled by:

British Film Institute

presented by:

Tyneside Film Theatre

1. BUÑUEL, DALI & VIGO

L'Age D'Or—Dali and Bunuel

Zero de Conduite—Jean Vigo

L'Age D'Or Director: Luis Bunuel
France 1930

Freud, Marx, Lautreamont and De Sade provided the inspiration for a riot of symbolic imagery. The content is ably matched by the films form. Through using surrealist technique, Bunuel was able to express the extreme savagery he feels exists in disgust, which for him is the most violent of emotions. Another theme is apathy: an enormous haycart is driven through a ballroom; a maid erupts from a burning kitchen; but the chic guests do nothing.
It is Bunuel's contention that the root of our culture's malaise lies in the behaviour patterns distorted by the church. His anti-church feelings are exemplified by the sequence of the Bishops' skeletons lying on the rocks—the founders of Rome; and by the closing sequence of the film in which Christ is shown leaving an orgy in De Sade's castle with other sated gentry. . . . . he goes back into the castle.

2. SURREALISM IN THE TWENTIES

Chien Andalou—Dali and Bunuel
Entr'acte—René Clair
Ballet Mechanique—Leger
The Seashell and the Clergyman—Germaine Dulac
The World of Paul Delvaux—Henri Storck

Scene from 'Un Chien Andalou'

Un Chien Andalou

Directors: Luis Bunuel and Salvador Dali.
France 1928

The symbols in this film express the violent and disruptive forces in personal relationships. A man dresses up two grand pianos, each carrying a dead donkey and a clergyman, as he goes towards a woman cowering in the corner, thus deliberately setting up artificial obstructions. Titillated by the sight of a car accident, he fondles a woman's breasts through her dress which disappears and the breasts change to buttocks. Dali's necrophageous obsessions are typified by ants crawling from a hand; by a sevdered hand idly being pushed around on a street; and by an eye being slit by a cut-throat razor. Bunuel described this film as a "desperate and passionate plea for murder."

3. DREAMS THAT ONLY MONEY CAN BUY

Dreams that only money can buy—Hans Richter.
Labyrinth—Jan Lenica
Sang des Betes—Franju

Labyrinth

Director, designer: Jan Lenica
France 1962

This is an animated film rather than a cartoon. A man walks through a maze of frighteningly impersonal and deserted streets, and meets a wierd selection of bizarre creatures: a crocodile thing from whose clutches he rescues a damsel in distress (who promptly returns to the monster); a flying walrus; and a "mad professor", with a human head and machine-like body, at whose hands he is subject to a set of brain-washing tests. The film ends with a pursuit into oblivion by aggressive pterodactyls.

Scene from 'Labryinth'

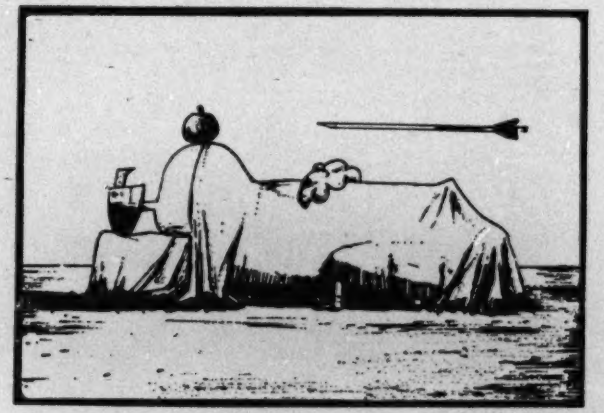
4. SURREALISM TODAY

Magritte (documentary)—Luc de Heusch
Le Theatre de M. et Mme. Kabal—Borowczyk
Yellow Submarine (extract)—Dunning
Help! My Snowman's Burning Down—Davidson

Le Theatre de M. et Mme. Kabal

Director, designer: Walerian Borowczyk
France 1966/67

A feature length animated film dealing with various episodes in the life of a couple. It is a film without classical sense of drama; rather, a structure. There is a multitude of different events; there are strong contrasts between scenes yet there is no single connecting story.



Scene from 'Le Theatre de M. et Mme. Kabal'

Yellow Submarine

Director: George Dunning.
Britain 1968.

This feature length cartoon is a remarkable summation and integration of European and American graphic design of the 1960's; the pastel colours and patterns of Art Nouveau, psychedelic art, and pop art. There is a tenuous connection with the Beatles, in the episodes that reflect their attitudes and outlook on the world. The story is by Minoff and is based on the Lennon-McCartney song 'Sargent Pepper's Lonely Hearts Club Band' who aid the captain of the yellow submarine in combatting the *Blue Meanies* and a colourful assortment of villains.

Scene from 'Yellow Submarine'

Two extracts from the film were shown depicting with surreal humour a black view of the world:

"Eleanor Rigby" sequence in which the animators borrow heavily from Lenica's style. The same kind of streets that filled 'Labyrinth' now serve as a backdrop for a visual representation of 'Eleanor Rigby'.

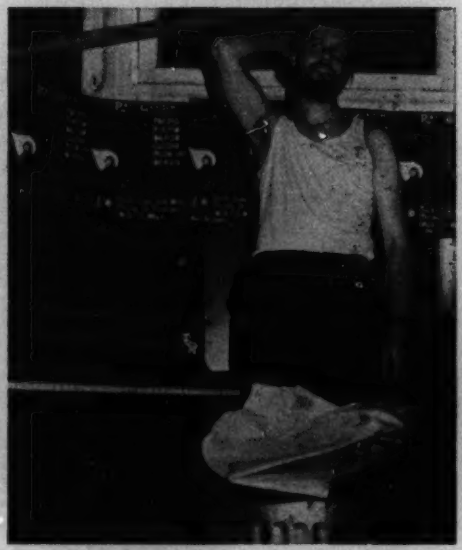
Later back in Ringo's house, surrealist motifs flee across an endless corridor when no one is looking. The **"Sea of Monsters"** sequence, demonstrates how Borowczyk's style has been used. Monsters hop from rock to rock screaming, punching, tonguing, pouring, stamping, pursuing, and eating one another. A Vacuum Sucker monster, having started its meal with petrol pumps and pyramids, swallows the yellow submarine, the screen and finally itself. Oblivion—end of extract.

Reg Beach and Nick Riddihaugh

'—AND THAT'S THE PROBLEM, HOW WE MANAGE TO MEET,—I MEAN LOVE, EACH OTHER OR BEGIN TO HERE? PAINT OR DYNAMITE?'

'THE MANNER OF OUR LIVES IS THE ONLY MEASURE. WE HAVE ONLY OURSELVES TO ANSWER FOR WHO WE ARE'.

'WE ARE EXPECTED TO PAY FOR, WORK FOR, WHAT IS OURS'.



Ron Geesin

Ron Geesin's performance, centering around piano, banjo, guitar, and red petrol can, overlayed with poetry that was viscious, desperate and sad, was at the same time unique. Its quality made it impossible to rationalize the performance; consequently the sudden changing of Geesin's thoughts and emotions were received with no prepared reactions. By using surrealist humour and acrobatic, violent music, the concert achieved direct communication between artist and audience. An underplay of emotive states and attitudes both intra- and extra- personal occasionally left the audience bewildered. For Geesin the end seemed a kind of cathartic relief.

ACKNOWLEDGEMENTS

This was the first Surrealist festival to be held in the North of England. It was produced in the space of some three months without the co-operation of those who call themselves the 'English Surrealists'. We are therefore doubly grateful to the following for all their unfailing assistance.

Paintings

Sir Roland Penrose, Edward James (Derek Rogers and John Morley of the Brighton Art Gallery and Museum), Richard Hamilton, Fleur Cowles, Ron Hunt, Roy Nicholson, Mary Birkett (Abbot Hall Gallery, Kendal), Desmond Graham (Brook Street Gallery, London), Mr. & Mrs. Charles Gimpel (Gimpel Fils Gallery, London), Jon Phipps and Willi Vietler (London Graphics Associates), ... for the loan of surrealist works from their collections. Roy Vandervell (Bowes Museum, Barnard Castle) for his help in hanging the exhibits as well as Jeff Teesdale, Colin Smith, Iwan Dunn, Tigi Prior, Nick Foster, Helen Frodsham, Nick Smith, Peter Macgowan, Sandie Wake, and others.

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Symposium

Patrick Hughes, Anthony Earnshaw, Albert Hunt, Ron Hunt, and Stuart Wise.

Drama

Jean-Pierre Voos (International Theatre Club, London),
Ron Hunt (Newcastle University Fine Art Department).

Poetry

Martin Bax (Ambit Magazine), Adrian Henri, Paul Wilks, George Macbeth, and the Van Mildert J.C.R.

Cinema

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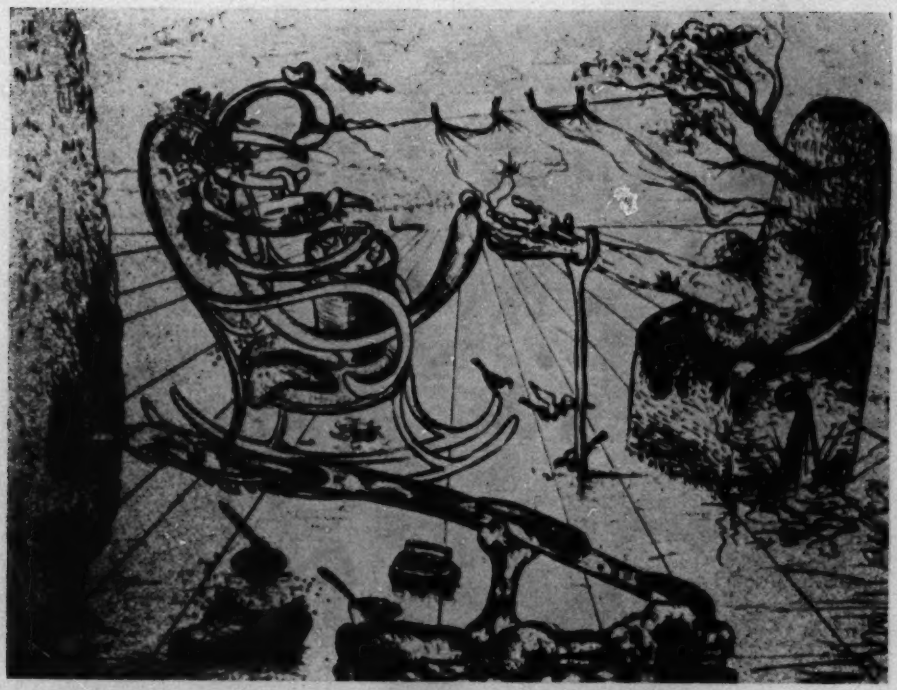

above: "Animated Armchairs" Salvador Dali
front cover: "La Maison de Verre" (Detail) René Magritte
back cover: "Le poison" René Magritte

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Feb. 1969

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